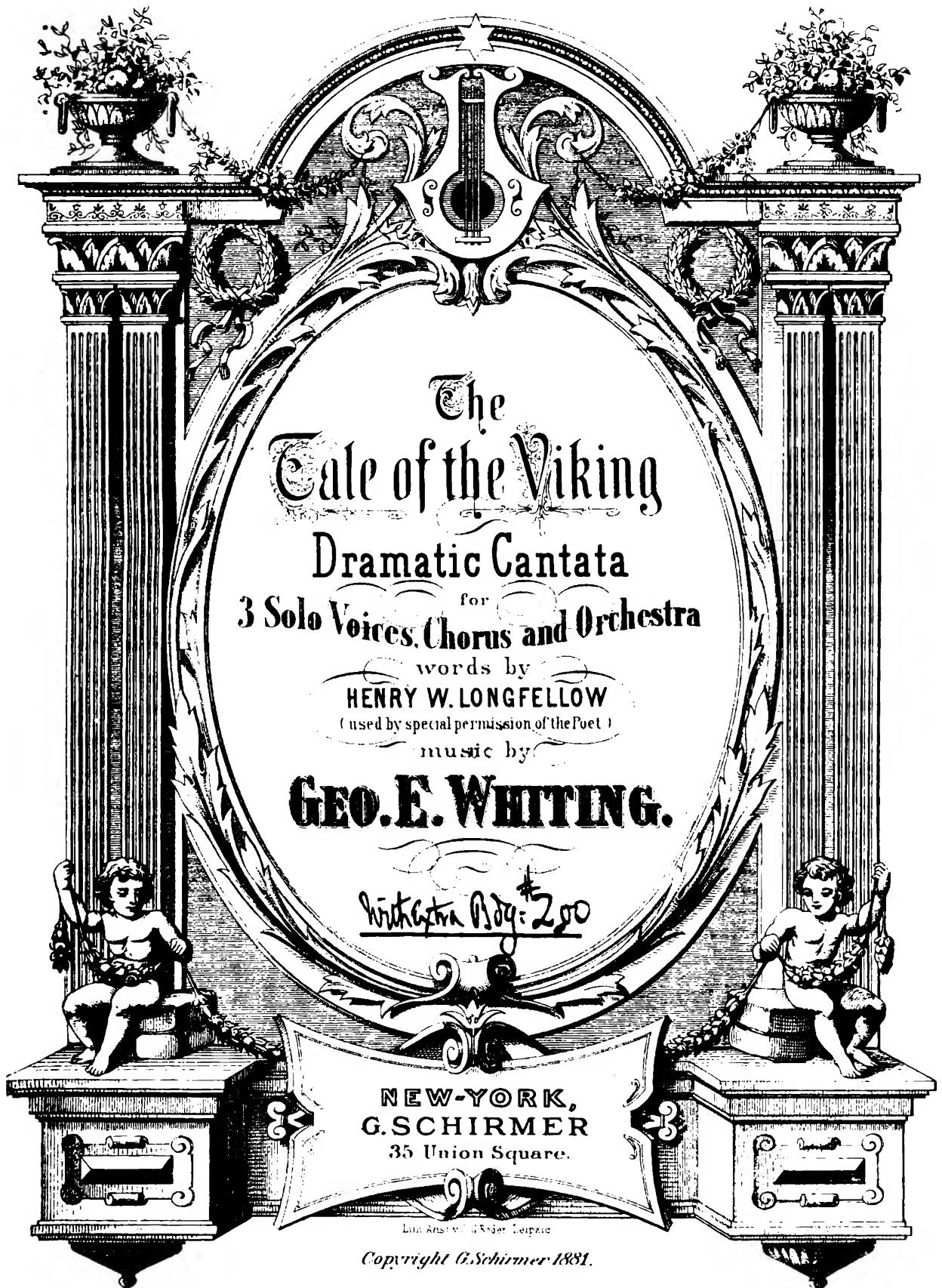


Edition Schirmer

Nº 2.



NEW-YORK,
G. SCHIRMER
35 Union Square.

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With annotations of tempi by the
composer.

To my Friend

ALLEN A. BROWN
of Boston, Mass,

This work is inscribed by the Composer:

THE SKELETON IN ARMOR.

[The following ballad was suggested to me while riding on the sea-shore at Newport. A year or two previous a skeleton had been dug up at Fall River, clad in broken and corroded armor; and the idea occurred to me of connecting it with the Round Tower at Newport, generally known hitherto as the Old Wind-Mill, though now claimed by the Danes as a Work of their early ancestors. = H. W. Longfellow.]

I.

Chorus = Tenors and Basses.

"Speak! Speak! thou fearful guest!
Who, with thy hollow breast
Still in rude armor drest,
Comest to daunt me?
Wrapt not in Eastern balms,
But with thy fleshless palms
Stretched, as if asking alms,
Why dost thou haunt me?"

II.

Chorus.

Then, from those cavernous eyes
Pale flashes seemed to rise,
As when the Northern skies
Gleam in December;
And, like the water's flow
Under December's snow,
Came a dull voice of woe
From the heart's Chamber.

III.

Air for Baritone.

"I was a Viking old!
My deeds, though manifold,
No Skald in song has told,
No Saga taught thee!

Take heed, that in thy verse
Thou dost the tale rehearse,
Else dread a dead man's curse!
For this I sought thee.

"Far in the Northern land,
By the wild Baltic's strand,
I, with my childish hand,
Tamed the ger-falcon;
And, with my skates fast-bound,
Skimmed the half-frozen Sound,
That the poor whimpering hound
Trembled to walk on.

"Oft to his frozen lair
Tracked I the grisly bear,
While from my path the hare
Fled like a shadow;
Oft through the forest dark
Followed the were-wolf's bark,
Until the soaring lark
Sang from the meadow.

IV.

Chorus = Tenors and Basses.

"But when I older grew,
Joining a corsair's crew,
O'er the dark sea I flew
With the marauders,
Wild was the life we led:
Many the souls that sped,
Many the hearts that bled.
By our stern orders.

"Many a wassail bout
Wore the long Winter out:
Often our midnight shout
Set the cocks crowing.

As we the Berserk's tale
Measured in cups of ale,
Draining the oaken pail.
Filled to o'erflowing.

V.

Air for Soprano.

"Once as I told in glee
Tales of the stormy sea,
Soft eyes did gaze on me,
Burning yet tender;
And as the white stars shine
On the dark Norway pine,
On that dark heart of mine
Fell their soft splendor."

"I wooed the blue-eyed maid,
Yielding yet half afraid.
And in the forest's shade
Our vows were plighted.
Under its loosened vest
Fluttered her little breast,
Like birds within their nest
By the hawk frightened.

VI.

March and Chorus.

"Bright in her father's hall,
Shields gleamed upon the wall,
Loud sang the minstrels all.
Chaunting his glory;
When of old Hildebrand
I asked his daughter's hand,
Mute did the minstrels stand
To hear my story.

"While the brown ale he quaffed,
Loud then the champion laughed,
And as the wind-gusts waft
The sea-foam brightly,
So the loud laugh of scorn,
Out of those lips unshorn,
From the deep drinking-horn
Blew the foam lightly.

VII.

Air for Baritone.

"She was a Prince's child,
I but a Viking wild,
And though she blushed and smiled,
I was discarded!

Should not the dove so white
Follow the sea-mew's flight,
Why did they leave that night
Her nest unguarded?

VIII.

Chorus.

"Scarce had I put to sea,
Bearing the maid with me, —
Fairest of all was she
Among the Norsemen!
When on the white sea-strand,
Waving his armed hand,
Saw we old Hildebrand
With twenty horsemen.

"Then launched they to the blast,
Bent like a reed each mast,
Yet we were gaining fast,
When the wind failed us;
And with a sudden flaw
Came round the dusty skaw,
So that our foe we saw
Laugh as he hailed us.

"And as to catch the gale
Round veered the flapping sail,
Death! was the helmsman's hail,
Death without quarter!
Mid-ships with iron keel
Struck we her ribs of steel,
Down her black hulk did reel
Through the black water!

"As with his wings aslant,
Sails the fierce cormorant,
Seeking some rocky haunt,
With his prey laden,
So toward the open main,
Beaten to sea again,
Through the wild hurricane,
Bore I the maiden.

"Three weeks we westward bore,
And when the storm was o'er,
Cloud-like we saw the shore
Stretching to leeward:
There for my lady's bower
Built I the lofty tower,
Which to this very hour
Stands looking seaward.

IX.
Air for Tenor.

"There lived we many years;
Time dried the maiden's tears;
She had forgot her fears;
She was a mother.
Death closed her mild blue eyes,
Under that tower she lies;
Ne'er shall the sun arise
On such an other!

X.
Soprano solo and Chorus.

"Still grew my bosom then,
Still as a stagnant fen!
Hateful to me were men,
The sunlight hateful!

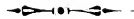
In the vast forest here,
Clad in my warlike gear,
Fell I upon my spear,
O death was grateful!

"Thus, seamed with many scars,
Bursting these prison bars,
Up to its native stars
My soul ascended;
There from the flowing bowl
Deep drinks the warrior's soul,
Skoal! to the Northland! Skoal!*)"

Thus the tale ended.

*) In Scandinavia this is the customary salutation when drinking health.

H. W. L.



The Tale of the Viking.

OVERTURE.*

* Scored for 2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Bass Tuba, Strings, Harps and Drums.

Adagio, ma non troppo.

Geo. E. Whiting.

Pianoforte.

VI. & Cl.
Cello & Cor.
Fag. & CB.

Ob.

poco cresc.

cresc.



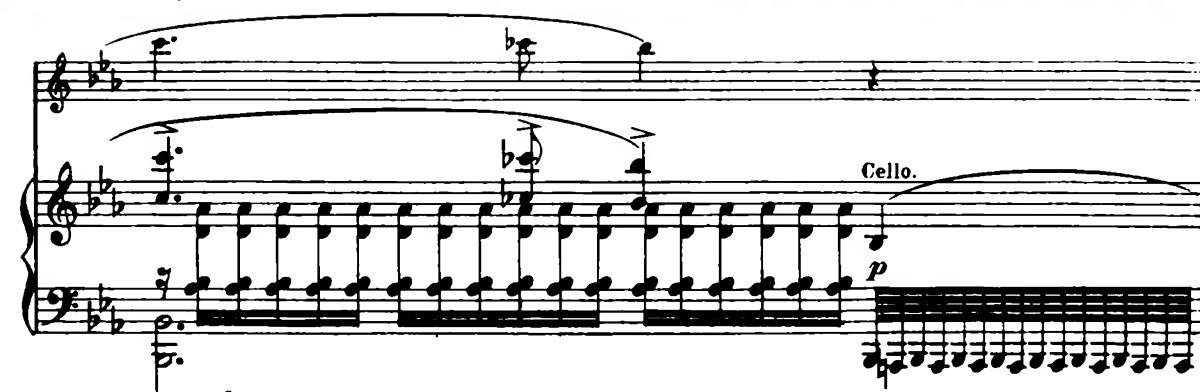
First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and a piano accompaniment.



Second system of musical notation, continuing the complex rhythmic patterns and piano accompaniment.



Third system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and a piano accompaniment.



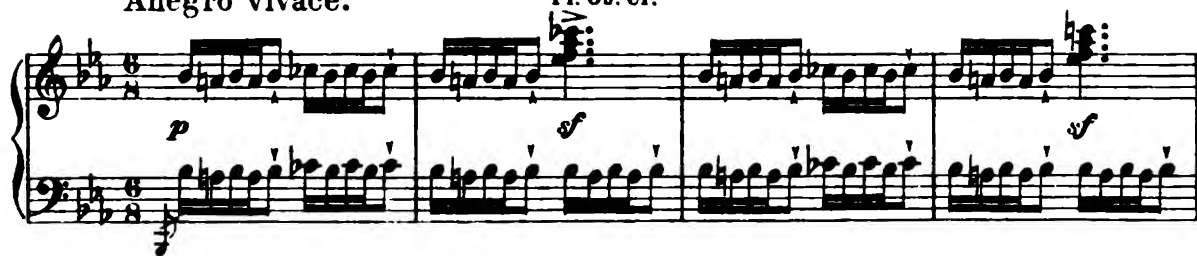
Fourth system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and a piano accompaniment. The word "Cello." is written above the staff, and the dynamic marking "p" is present.



Fifth system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and a piano accompaniment. The dynamic marking "dim." is present.

Allegro vivace.

Fl. Ob. Cl.



First system of musical notation. The treble clef staff features a melodic line with slurs and ties, starting with a *sf* (sforzando) dynamic marking. The bass clef staff provides a rhythmic accompaniment with eighth-note patterns.

Second system of musical notation. The treble clef staff is marked *marc.* (marcato) and *Cl. Fg.* (Clarinet in F major). The bass clef staff continues the accompaniment. A *f* (forte) dynamic marking is present. The system concludes with the instruction *Fl. VI.* (Flute in VI position).

Third system of musical notation. The treble clef staff continues the melodic development with slurs. The bass clef staff maintains the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff features a more active melodic line with many slurs. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff shows a melodic line with some rests. The bass clef staff continues the accompaniment. *sf* (sforzando) markings are placed under several chords in the bass line.

Sixth system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff continues the accompaniment. *sf* (sforzando) markings are placed under several chords in the bass line.

First system of musical notation, piano part. The key signature has two flats (B-flat and E-flat). The tempo is marked *ff* (fortissimo) in the right hand and *p* (piano) in the left hand. The left hand features a series of chords connected by a slur.

Second system of musical notation, piano and Trombone parts. The Trombone part is marked *sf* (sforzando) in the right hand. The piano part continues with chords in the left hand.

Third system of musical notation, piano part. The right hand has a melodic line with a *ten.* (tenuto) marking. The left hand has a rhythmic accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).

Fourth system of musical notation, piano part. The right hand continues the melodic line with a *ten.* marking. The left hand has a rhythmic accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). A *cresc.* (crescendo) marking is present in the right hand.

Fifth system of musical notation, Adagio section. The tempo is marked *Adagio.* The key signature changes to one flat (B-flat). The right hand has a melodic line with a *f* (forte) marking. The left hand has a rhythmic accompaniment.

Sixth system of musical notation, Adagio section. The right hand continues the melodic line. The left hand has a rhythmic accompaniment. The system ends with a double bar line.

First system of the musical score, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of a continuous melodic line in the treble and a supporting bass line in the bass.

Allegretto.

$\text{♩} = 64$

Second system of the musical score. It includes a grand staff and a piano (Hp.) part. The piano part is marked with a piano (p) dynamic and features a rhythmic accompaniment of eighth notes. A woodwind part (Cl.) is also present, marked with a piano (p) dynamic.

Third system of the musical score. It includes a grand staff and a woodwind part (Ob.). The woodwind part is marked with a piano (p) dynamic and features a rhythmic accompaniment of eighth notes.

Fourth system of the musical score. It includes a grand staff and a woodwind part (Cl. I.). The woodwind part is marked with a piano (p) dynamic and features a rhythmic accompaniment of eighth notes.

Fifth system of the musical score. It includes a grand staff and a woodwind part (Cl. II.). The woodwind part is marked with a piano (p) dynamic and features a rhythmic accompaniment of eighth notes.

Sixth system of the musical score. It includes a grand staff and a woodwind part (Cl. I.). The woodwind part is marked with a piano (p) dynamic and features a rhythmic accompaniment of eighth notes.

VI. Cl.

First system of music for VI. Cl. (Violoncello I). The system consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic accompaniment with a slur and a fermata. The key signature is one sharp (F#).

VI. Ob.

Second system of music for VI. Ob. (Violoncello II). The system consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic accompaniment with a slur and a fermata. The key signature is one sharp (F#).

VI. Fl.

Third system of music for VI. Fl. (Violoncello III). The system consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic accompaniment with a slur and a fermata. The key signature is one sharp (F#).

Fourth system of music for VI. Fl. (Violoncello III). The system consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic accompaniment with a slur and a fermata. The key signature is one sharp (F#).

Fifth system of music for VI. Fl. (Violoncello III). The system consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic accompaniment with a slur and a fermata. The key signature is one sharp (F#).

Sixth system of music for VI. Fl. (Violoncello III). The system consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a rhythmic accompaniment with a slur and a fermata. The key signature is one sharp (F#).

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music includes a long melodic line in the treble with a slur and a fermata, and a rhythmic accompaniment in the bass. The tempo marking *accel.* is present at the end of the system.

Allegro vivace.

Second system of the musical score. It continues the piece with a grand staff. The tempo is marked *Allegro vivace.* and the tempo indicator $f \text{ } \text{♩} = 100$ is shown. The music features a complex rhythmic pattern in the bass and a melodic line in the treble. Dynamics include *f* and *sf*.

Third system of the musical score. It continues the piece with a grand staff. The music features a complex rhythmic pattern in the bass and a melodic line in the treble. Dynamics include *sf*.

Fourth system of the musical score. It continues the piece with a grand staff. The music features a complex rhythmic pattern in the bass and a melodic line in the treble. Dynamics include *sf*.

Fifth system of the musical score. It continues the piece with a grand staff. The music features a complex rhythmic pattern in the bass and a melodic line in the treble. Dynamics include *sf* and *ff*.

Sixth system of the musical score. It continues the piece with a grand staff. The music features a complex rhythmic pattern in the bass and a melodic line in the treble. Dynamics include *sf*.

Cl. Fl. VI.

Fag.

cresc.

ff

sf *p* *pp* *p*

ten. *pp* *p* *pp* *ten.* *pp* *cresc.* *rall.*

Adagio. = ♩ = 55

fff

This page of musical notation consists of six systems, each with a grand staff (treble and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 7/8. The music is characterized by dense, rhythmic patterns, particularly in the bass clef, which often features beamed sixteenth and thirty-second notes. The treble clef part typically plays chords and moving lines. Dynamic markings such as 'f' (forte) and 'p' (piano) are present throughout the piece. The notation is complex, with many accidentals and slurs indicating a technically demanding work.

$\text{♩} = 64$

Allegretto.

This musical score is for a piano and cello duet, measures 1 through 12. The tempo is marked 'Allegretto' with a quarter note equal to 64 beats. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part is written in the right hand, and the cello part is in the left hand. The score is divided into six systems, each with a grand staff. The piano part features a melodic line with slurs and a steady accompaniment of eighth-note chords. The cello part provides a rhythmic foundation with eighth-note chords. Dynamics include piano (p), piano-piano (pp), and fortissimo (ff). The key signature changes to one flat (B-flat only) at measure 10.

This page of musical notation consists of six systems of staves, each with a grand staff (treble and bass clef). The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various dynamics and articulations:

- System 1:** Dynamics include *mf* and *crest.* (crescendo).
- System 2:** Dynamics include *sf* (sforzando).
- System 3:** Dynamics include *pp* (pianissimo).
- System 4:** Dynamics include *sempre pp* (always pianissimo).
- System 5:** Dynamics include *p.* (piano).
- System 6:** Dynamics include *pp* (pianissimo), *molto ritard.* (much more slowing down), and *ppp* (pianississimo).

The notation also features various musical symbols such as slurs, ties, and repeat signs.

Nº1. Chorus.

♩ = 60

Largo.

Pianoforte.

Ob. vl.

p Fg.

Cello.

cresc.

Trom.

Timp.

Ob. solo.

p

(Strings con sordino.)

CHORUS.

Tenor.

Bass.

solo voce.

Speak! Speak! thou fear-ful guest!

dim.

(Wind.)

Fg. & C.B.

cresc.

p *cresc.*

Who, with thy hol-low breast still in ar-mor

cresc.

p *cresc.*

Who, with thy hol-low breast still in ar-mor

cresc.

cresc.

The image shows a musical score for the hymn "The East-ern Balm". It consists of three systems of staves. The first system has two staves: a vocal staff (treble clef) and a piano staff (bass clef). The second system also has two staves: a vocal staff (treble clef) and a piano staff (bass clef). The third system has two staves: a vocal staff (treble clef) and a piano staff (bass clef). The lyrics "Wrapt not in East-ern balms,—" are written below the vocal staves. The piano part features a prominent accompaniment with many beamed sixteenth notes, creating a rhythmic texture. The score includes various musical notations such as clefs, key signatures (one flat), time signatures (4/4), and dynamic markings like *sf* (sforzando) and *ff* (fortissimo).

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for voice and piano. The vocal line begins with the lyrics "The Rose Tree" and continues with "But with thy flesh - less palms". The piano accompaniment features a prominent arpeggiated figure in the right hand and a more active bass line in the left hand. The score includes dynamic markings such as *pp*, *ppp*, and *p*, and articulation marks like accents and slurs. The piece concludes with a final chord in the piano.

stretched, as if asking alms, why dost thou haunt me? why dost thou haunt me? Ob. 1st VI.

mp *ppp* *p* *mp* *pp*

Trom. *ppp* 2575

$\text{♩} = 120$

Nº 2. Chorus.

Allegro vivace.

Soprano.

Alto.

Tenor.

Bass.

Pianoforte.

Allegro vivace.

Fg. C.B.

mf Pale flash - es seemed to rise,

p Then, from those cavern-ous eyes

mf Pale flash - es seemed to rise,

p Then, from those cavern-ous eyes

Str.

Cor. sf

mf

Cor.

f As when the North - ern skies *ff* Gleam, Gleam in De-cem-ber:

f As when the North - ern skies *ff* Gleam, Gleam in De-cem-ber:

f As when the North - ern skies *ff* Gleam, Gleam in De-cem-ber:

f As when the North - ern skies *ff* Gleam, Gleam in De-cem-ber:

Cor. sf

ff

Tutti.

Then, Then, from those cavernous eyes

Then, Then, from those cavernous eyes

Then, Then, from those cavernous eyes

Pic. Fl.

Str.

Cor:

Pale flash - es seem'd to rise, As when the

Pale flash - es seem'd to rise, As when the

Pale flash - es seem'd to rise, As when the

Pale flash - es seem'd to rise, As when the

North - ern skies, As when the skies gleam in De-cem - ber;

North - ern skies, gleam, gleam in De-cem - ber;

North - ern skies, gleam, gleam in De-cem - ber;

North - ern skies, As when the skies gleam in De-cem - ber;

As when the Northern skies
 Pale flash-es seem'd to rise,
 As when the Northern skies
 Then from those cavernous eyes

mf
p
cresc.
ff

Gleam, Gleam in De-cem-ber; And, like the
 Gleam, Gleam in De-cem-ber; And, like the
 Gleam, Gleam in De-cem-ber;
 Gleam, Gleam in De-cem-ber;

ff
p
p
p

wa - - ter's flow,
 wa - - ter's flow,
 And like the wa - - - ter's
 And like the wa - - - ter's

p
p
p
p

Un - - - der De - - cem - - ber's snow,
 Un - - - der De - - cem - - ber's snow,
 flow, Un - - - der De -
 flow, Un - - - der De -

cem - - - ber's snow, Came a voice of woe, Forth came a
 cem - - - ber's snow, Came a voice of woe, Forth came a
 cem - - - ber's snow, Came a voice of woe, Forth came a

voice of woe,
 voice of woe, *mf*
 voice of woe, *mf* came, - came from the heart's cham - - -
 voice of woe, came, - came from the heart's cham - - -

And, like the wa - - ter's flow,
 And, like the wa - - ter's flow,
 ber. And, like the
 ber. And, like the

Un - - der De - - cem - - ber's
 Un - - der De - - cem - - ber's
 wa - - ter's flow,
 wa - - ter's flow,

snow, Came forth a voice of woe,
 snow, Came forth a voice of woe,
 Un - - der De - - cem - - ber's snow, Came a voice of woe,
 Un - - der De - - cem - - ber's snow, Came a voice of woe,

Ob.
 Cl.
 Fig.

From the heart's cham-ber.

From the heart's cham-ber.

From the heart's cham-ber.

From the heart's cham-ber.

mf Pale flash-es seemed to rise,

p Then, from those cavernous eyes

f As when the Northern skies

mf Pale flash-es seemed to rise,

p Then, from those cavernous eyes

f As when the Northern skies

cresc.

ff Gleam, Gleam in De-cem-ber,

ff Gleam, Gleam in De-cem-ber,

ff Gleam, Gleam in De-cem-ber,

ff Gleam, *trem.* Gleam in De-cem-ber,

f

Then, Then, From those cavernous eyes Pale flash - es

Then, Then, From those cavernous eyes Pale flash - es

Then, Then, From those cavernous eyes Pale flash - es

Pale flash - es

seem'd to rise, As when the North - ern skies,

seem'd to rise, As when the North - ern skies,

seem'd to rise, As when the North - ern skies,

seem'd to rise, As when the North - ern skies,

As when the skies gleam in De - cem - ber; And, like the

gleam, gleam in De - cem - ber; And, like the

gleam, gleam in De - cem - ber;

As when the skies gleam in De - cem - ber;

2575

wa - - - ter's flow,
wa - - - ter's flow,
And, like the wa - - - ter's
And, like the wa - - - ter's

Un - - - der De - - - cem - - - ber's snow,
Un - - - der De - - - cem - - - ber's snow,
flow, Un - - - der De -
flow, Un - - - der De -

And, like the wa - - - ter's
And, like the wa - - - ter's
cem - - - ber's snow,
cem - - - ber's snow,

flow, Un - - - der De -

flow, Un - - - der De -

And, like the wa - - - ters flow,

And, like the wa - - - ters flow,

cem - - - ber's snow,

cem - - - ber's snow,

Un - - - der De -

Un - - - der De -

Forth came a voice of woe From the heart's

Forth came a voice of woe From the heart's

cem - - - ber's snow, From the heart's

cem - - - ber's snow, From the heart's

Str. Ob. Cl.

Fgs.

2575

[illegible]

From the heart's cham - - ber, From the heart's cham - -

ad lib.

ber.

p cresc. *f cresc.* *ff*

dim. *pp*

Nº 3. Air for Baritone.

♩ = 104
Moderato.
Pianoforte.
f Brass.
p *fg.* Cl.
 VI.
p Wind.

I was a Vi-king old!

cresc.
 I was a Vi - king old!

ten.
p

The musical score is written for a baritone voice and piano. It begins with a tempo marking of 'Moderato' and a metronome indication of 104 beats per minute. The piano part features a complex accompaniment with various instruments including Brass, Clarinet (Cl.), Violin (VI.), and Wind. The vocal line enters with the lyrics 'I was a Vi-king old!'. The score includes dynamic markings such as 'Pianoforte', 'f', 'p', 'fg.', 'cresc.', and 'ten.' (tenuto). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

cantabile.

My deeds, though man - i - fold, no Skald in song has told,

no Sa - ga taught thee! No Sa - ga — taught thee!

Brass.

Recit. *with animation*

Recit. Take heed, take heed, that in thy verse thou dost the

tale re-hearse; Trom. Or dread a dead man's curse! —

ten. pp Str. pp

a tempo

Ob. ff p

cantabile.

My deeds, though man - i - fold, no Skald in song has told, —

p Wind.

no Sa - ga taught thee! No Sa - ga taught thee!

mf

Recit.

For this I

Recit.

dim.

sought thee, For this I sought, I sought thee. —

ad lib.

VI.

Allegro.

Allegro.

rall.

dim.

♩ = 112

Andante con moto.

con espress.

Andante con moto. Far, far in the

North - ern land, By the wild Bal - tic's strand, by the wild

Bal - tic's strand, I,

with my child - ish hand, Tamed the ger -

fal - con, Tamed the ger - fal - con; Fl. *cresc.* *mf*

And, with my skates fast bound,

p *mf*

Skimmed the half - froz - en Sound, That the poor whim - pering hound

p Cl. Fig.

Trem - bled to walk on, That the poor whim - pering hound

mf

Trem - bled to walk on, Trem - bled to walk

dim. *pp*

on.

p

Oft, oft to his froz - en lair, Tracked I the

gris - ly bear, to his froz - en lair;

cresc.

While, while from my path the hare

pp *cresc.*

f

Fled like a shad - ow, fled like a shad - ow.

Oft through the for- est dark Follow'd the werewolf's bark,

p *pp*

Un - til the soar - ing lark _____

Vi. Ob. *pp* Cl. Cello.

Sang from the mead - ow, un - til the lark _____ sang from the mead - ow,

sempre stacc. Fl. *cresc.*

cresc. un - til the lark _____ sang from the mead - ow.

p

Un - til the soar - ing lark sang from the

mead - ow, sang, sang from the

morendo

mf

mead - ow, sang from the mead - ow, sang, sang from the mead -

ad lib. *poco a poco*

ad lib. *poco a poco*

ow.

a tempo I.

Fl. *Ob.* *Oh.*

vi. *cresc.* *fg.* *mf* *p*

Cor.

pp *ppp*

fg.

Nº 4. Chorus for male voices.

Vivace. (alla Breve.)

Tenors.

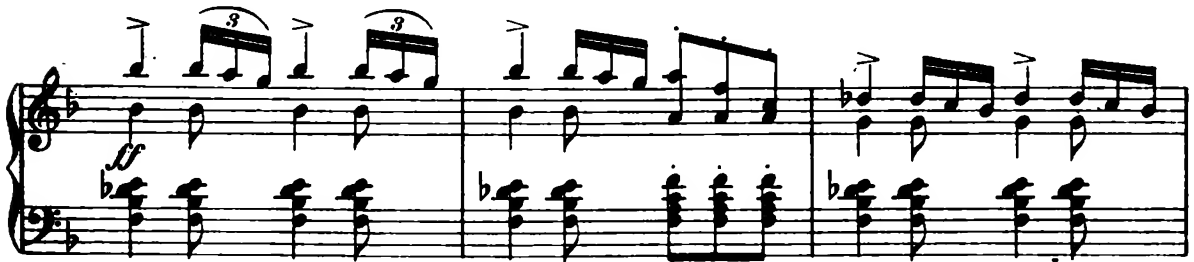
Basses.

Pianoforte.

Vivace. (alla Breve.)

f Brass.

Vio.



But when I old-er grew,

But when I old-er grew,

But when I old-er grew,

But when I old-er grew,

Join ing a

Join - ing a Cor-sair's crew.

Cor-sair's crew.

O'er the dark

With the ma-rau - ders, with

sea I flew With the ma-rau - ders, with

the ma - rau - ders,

the ma - rau - ders,

O'er the sea I flew

O'er the

Cl. Fl. Vl. Ob. Fg.

sea I flew,

With the ma - rau - ders,

accel. a tempo accel.

Str. Brass. Str.

with the ma - rau - ders, with the ma - rau - ders.

with the ma - rau - ders, with the ma - rau - ders.

a tempo sf

Brass.



$\text{♩} = 80$

Adagio.
Ten. I. Solo.

Wild was the life we led: Ma - - ny the souls that

Ten. II. Solo.

Wild was the life we led: Ma - - ny the souls that

Bass I. Solo.

Wild was the life we led: Ma - - ny the souls that

Bass II. Solo.

Wild was the life we led: Ma - - ny the souls that

Adagio.

ad lib.
pp

sped, Ma - - ny the hearts that bled, By our stern

sped, Ma - - ny the hearts that bled, By our stern

sped, Ma - - ny the hearts that bled, By our stern

sped, Ma - - ny the hearts that bled, By our stern

cresc.

or - - ders. Wild was the life we led, Ma - -

cresc.

or - - ders. Wild was the life we led, Ma - -

cresc.

or - - ders. Wild was the life we led, Ma - -

cresc.

or - - ders. Wild was the life we led, Ma - -

cresc.

ny the souls that sped, Ma - ny the hearts that bled, By our stern

ny the souls that sped, Ma - ny the hearts that bled, By our stern

ny the souls that sped, Ma - ny the hearts that bled, By our stern

ny the souls that sped, Ma - ny the hearts that bled, By our stern

Solo.

Wild, wild was the life, the life we led, the

or - ders. Wild was the life we led, Ma - ny the

or - ders. Wild was the life we led, Ma - ny the

or - ders. Wild was the life we led, Ma - ny the

or - ders. Wild was the life we led, Ma - ny the

life we led, Ma - ny the souls that sped By

souls that sped, Ma - ny the hearts that bled, By

souls that sped, Ma - ny the hearts that bled, By

souls that sped, Ma - ny the hearts that bled, By

souls that sped, Ma - ny the hearts that bled, By

our or - - ders, Wild, wild was the life, the life we led,
 our stern or - - ders, Wild was the life we led,
 our stern or - - ders, Wild was the life we led,
 our stern or - - ders, Wild was the life we led,
 our stern or - - ders, Wild was the life we led,
 our stern or - - ders, Wild was the life we led,
 our stern or - - ders, Wild was the life we led,

Ma - ny the souls, the souls that sped, Ma - - ny the
 Ma - - ny the souls that sped, Ma - - ny the
 Ma - - ny the souls that sped, Ma - - ny the
 Ma - - ny the souls that sped, Ma - - ny the
 Ma - - ny the souls that sped, Ma - - ny the
 Ma - - ny the souls that sped, Ma - - ny the
 Ma - - ny the souls that sped, Ma - - ny the

hearts that bled, By our stern or - - ders.
 hearts that bled, By our stern or - - ders.
 hearts that bled, By our stern or - - ders.
 hearts that bled, By our stern or - - ders.
 hearts that bled, By our stern or - - ders.

Tempo I.

p Str. pizz. *f*

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

Ma - - ny a was - sail bout,

Ma - ny a was - sail bout, Ma - ny a was - sail

The first vocal entry is on a single staff. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *f* and *ff*.

Ma - - ny a Wassail bout, Wore the long

bout, Wore the long Win-ter out;

The second vocal entry continues the melody. The piano accompaniment features a more active right hand with sixteenth-note runs and chords. Dynamics include *ff*.

Win-ter out; Set the cocks crow - - ing,

Oft - - en our midnight shout Set the cocks crow - - ing,

The third vocal entry concludes the phrase. The piano accompaniment remains active with chords and eighth-note patterns. Dynamics include *ff*.

Set the cocks crow - ing,

Set the cocks crow - ing,

Wore the long

Ma - ny a was - sail bout,

Win - ter out, *accel.* - - *a tempo* *accel.* - -

Oft - en our shout -

Oft - en our shout -

accel. - - *a tempo* *accel.* - -

Set the cocks crow - ing, Set the cocks crow - ing.

a tempo

Set the cocks crow - ing, Set the cocks crow - ing.

Set the cocks crow - ing, Set the cocks crow - ing.

a tempo

Set the cocks crow - ing, Set the cocks crow - ing.

As we the

Meas - ured in cups of ale, Meas - ured, meas - ured in cups of
Ber - sek's tale Meas - ured in cups of ale, Meas - ured, meas - ured in cups of

ale, — Meas - ured in cups of ale, Meas - - ured,
ale, — As we the Ber - sek's tale Meas - ured in cups of ale, Meas - - ured,

meas - ured in cups of ale,
meas - ured in cups of ale, Drain - - ing the oak - en pail,

Drain - ing the oak - en pail, Fill'd to o'er - flow - ing,

Fill'd to o'er - flow - ing.

Fill'd to o'er - flow - - - ing.

con fuoco
As we the Ber - sek's tale Meas - - ured in

ff
As we the Ber - sek's tale Meas - - ured in

cups of ale, Meas - ured, meas - ured in cups of ale,

cups of ale, Meas - - ured, meas - - ured in cups of ale,

Drain - - ing the oak - en pale, Drain - ing the oak - en pail, Fill'd, - - -

Drain - - ing the oak - en pale, Drain - ing the oak - en pail, Fill'd, - - -

fill'd - - - to oer - flow - ing, Drain - - ing the

fill'd - - - to oer - flow - ing, Drain - - ing the

pail, Fill'd to oer - - flow - ing,

pail, Fill'd to oer - - flow - ing,

Wind.

Fill'd to oer - flow - ing,

Fill'd to oer flow - ing,

Fill'd to oer-flow-ing, Fill'd to oer-flow-ing, Fill'd to oer-flow-ing.

flow - ing.

flow - ing.

Str. cresc. *ff* Tutti.

8

fff

Nº 5. Scene and Air for Soprano.

Scored for Fls., Cor. Inglese, Cls. in A, Fgs., 2 Hns. in E, Harps and Strings.

Largo.

Soprano.

Pianoforte.

p Str. muted. Hp. *p* Str. Hp. *pp*

Once as I told in glee, once as I told in glee

mf Wind. Str. *pp*

tales of the storm-y sea, tales of the sea,—

p Cor. inglese. Str. *pp*

Soft eyes, soft eyes did gaze on me, Burn-ing yet ten-der, Burn-ing yet ten-der, *dim.*

p *f*

pp

Soft eyes did gaze on me, Burn - ing yet ten -

p *pp*

♩ = 100

Allegro vivace, ma non Presto.

der.
Allegro vivace, ma non Presto.

Cl.
Cor. Str.

Fag. & Cello.

Fl.

Str. Str. pizz.

And as the white stars shine -

On the dark Nor - way pine,

Fl. Cl.

And as the white stars shine, — On the dark Nor - way pine, —

Fl.

Str.

On that dark heart of mine, On that dark heart of mine,

cresc.

mf Fell, fell their soft splen - - - dor, *f* Fell,

fell their soft splen - - - dor,

p *dim.* *rall.*

Largo.

cresc.

Largo.

p Str. Cor inglese.

Allegro vivace.

Fl.

Cl.

Hr. & Cello.

Hr.



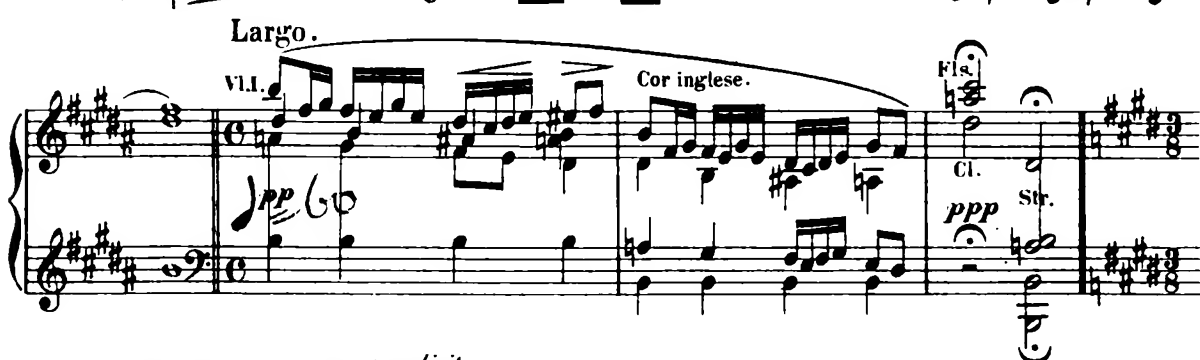
Largo.

Vll.

Cor inglese.

Fls.

Cl.

ppp Str.

Adagio.

con semplicità

♩ = 69

I — wooed, I — wooed the blue-eyed maid,

Cor. ingl.

Yield-ing yet

Adagio.

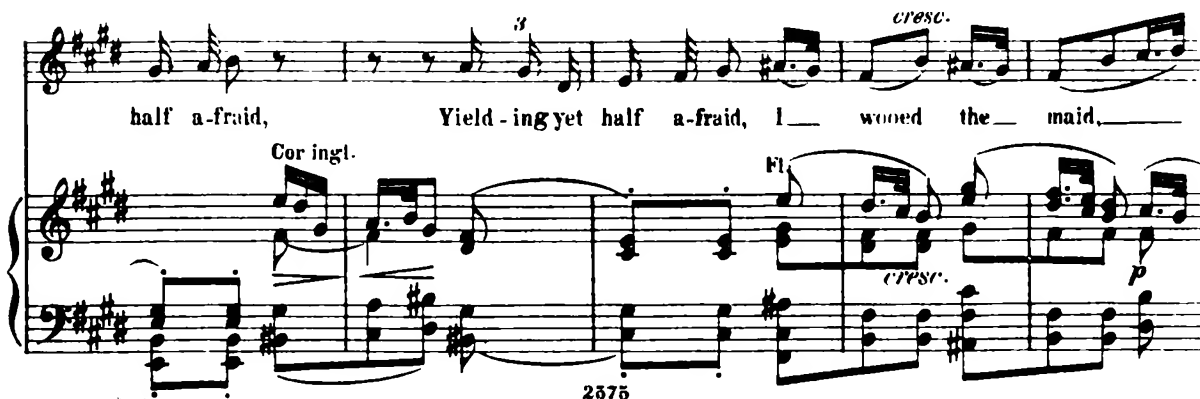
p Str. pizz.

half a-fraid,

Yield-ing yet half a-fraid, I — wooed the maid,

Cor ingl.

Fl.

*cresc.**cresc.**p*

Yield - ing yet half a - fraid,
Cor. Ing.

mf *p*

con espress.

And in the for - est's shade Our vows were plight -

pp Cello

cresc.

ed, In the for - est's shade Our vows were

cresc.

plight - ed, And in the for - est's shade,

f
Our vows were plight - ed,

Fl.
Cl.
p dolce

Poco animato.
p
En - der its loos-ened vest Flut - terd, flut - terd her

Poco animato.
VI.
Cor.
p

Fig. Cello & C. B.

mf *cresc.*
lit - tle breast, Like birds with -

cresc.

f *rall.*
in their nest By the hawk fright - ed.

f *rall.*

Tempo I.

I wooed, I wooed the blue-eyed maid, Yield-ing yet

Cor. Ing.

Tempo I.

half a-fraid, yield-ing yet half, yet half a - - - afraid,

cresc.

ff

rall.

yet half a - - - afraid, yet half a - - - afraid, -

ff

cresc.

yield-ing yet half a - - - afraid.

rall. - a tempo.

ff

Fls.

pp

Cor.

Nº 6. March and Chorus.

Scored for Piccolo, Fls, Obs, Cls in B \flat , Fgs, 4 Hns in G & C, 2 Trumpets in D, 3 Trombones, B. Tuba, Timpani, Triangle, Military Drum, Bass Drum and Strings.

Allegro brillante.

Pianoforte.

Clas.
Fgs.
p

The first system of the musical score is for the piano and strings. It begins with a tempo marking 'Allegro brillante.' and a dynamic marking 'Pianoforte.' (p). The piano part is in treble and bass clef, with a key signature of one sharp (F#). The strings are indicated by a 'Str.' marking. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes.

Str.

Tutti.

The second system continues the musical score. It features a 'Tutti.' marking, indicating a change in dynamics or a more pronounced section. The strings are marked 'Str.' and the music continues with a similar rhythmic pattern, including triplets.

The third system shows the piano and strings. The piano part continues with a series of chords and moving lines, while the strings provide a steady accompaniment. The key signature remains one sharp.

Vls.

sf sf sf ff mf

Cor.

The fourth system introduces the woodwinds. The piano part has dynamic markings of *sf* (sforzando), *ff* (fortissimo), and *mf* (mezzo-forte). The strings are marked 'Vls.' and the woodwinds are marked 'Cor.' (Cornets). The music features a mix of chords and moving lines.

Brass.

Cor.

The fifth system continues the musical score. It features a 'Brass.' marking, indicating the entry of the brass instruments. The piano part continues with a series of chords and moving lines, while the strings provide a steady accompaniment. The woodwinds are marked 'Cor.' (Cornets).

This page contains the musical score for 'The Rose Tree' in G major, featuring piano and organ accompaniment. The score is in 2/4 time and consists of eight systems of music. The piano part is written in treble and bass staves, while the organ part is written in a single staff. The music includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'f'. The organ part includes a section labeled 'Cls. & Fgs.' and 'Brass & Drums'.

Fl.

Ob. Cl. Fg.

p.

ff Brass.

Trumpets.

Fl.

ff Tutti

Ob. Fl. Cl.

Hns. *p*

Ob. Fl. Cl.

ff Hns. *p*

Bright! Bright! Bright in her fa - ther's hall,

Bright! Bright! Bright in her fa - ther's hall,

Bright! Bright! Bright in her fa - ther's hall,

Bright! Bright! Bright in her fa - ther's hall,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are "Bright! Bright! Bright in her fa - ther's hall,". The piano accompaniment features a melody in the right hand and chords in the left hand.

Shields gleamed, shields gleamed up - on the wall,

Shields gleamed, shields gleamed up - on the wall,

Shields gleamed, shields gleamed up - on the wall,

Shields gleamed, shields gleamed up - on the wall,

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics are "Shields gleamed, shields gleamed up - on the wall,". The piano accompaniment continues with the same melody and chords.

Loud sang the miu - - - strels, sang the miu - strels all, _____

The third system of the musical score features the same four vocal staves and piano accompaniment. The lyrics are "Loud sang the miu - - - strels, sang the miu - strels all, _____". The piano accompaniment continues with the same melody and chords.

Chaunt - ing his glo - - - ry, chaunt - ing his glo - - - ry.

Chaunt - ing his glo - - - ry, chaunt - ing his glo - - - ry.

Loud sang the min - - - strels, sang the min-strels all,

Loud sang the min - - - strels, sang the min-strels all,

Loud sang the min - - - strels, sang the min-strels all,

Loud sang the min - - - strels, sang the min-strels all,

Chaunt - ing, chaunt - ing his glo - ry,

Chaunt - ing, chaunt - ing his glo - ry,

Chaunt - ing, chaunt - ing his glo - ry,

Chaunt - ing, chaunt - ing his glo - ry,

ff Loud sang the min - strels all, Chaunt - ing his glo - ry, Loud sang the

ff Loud sang the min-strels all,
ff Loud sang, loud sang the min-strels all,
 min - strels all, loud sang, loud sang the min-strels all,
 min - strels all, loud sang, loud sang the min-strels all,

Chaunt - ing, chaunt - ing his glo - ry: when of old Hil - de -
 Chaunt - ing, chaunt - ing his glo - ry: when of old Hil - de -
 Chaunt - ing, chaunt - ing his glo - ry: when of old Hil - de -
 Chaunt - ing, chaunt - ing his glo - ry: when of old Hil - de -

brand I asked his daugh - ter's hand, I asked her hand, I

brand I asked his daugh - ter's hand, I asked her hand, I

brand I asked his daugh - ter's hand, I asked her hand, I

brand I asked his daugh - ter's hand, I asked her hand, I

asked his daugh - ter's hand, Mute did the min - strels, Mute did the

asked his daugh - ter's hand, Mute did the min - strels, Mute did the

asked his daugh - ter's hand, Mute did the min - strels, Mute did the

asked his daugh - ter's hand, Mute did the min - strels, Mute did the

min - strels stand, To hear, to hear my sto - ry:

min - strels stand, To hear, to hear my sto - ry:

min - strels stand, To hear, to hear my sto - ry:

min - strels stand, To hear, to hear my sto - ry:

When of old Hil - de - brand I asked his daugh - ter's hand, — Mute did the min - strrels

When of old Hil - de - brand I asked his daugh - ter's hand, Mute did the min - strrels

When of old Hil - de - brand I asked his daugh - ter's hand, Mute did the min - strrels

When of old Hil - de - brand I asked his daugh - ter's hand, Mute did the min - strrels

stand To hear, to hear my sto - ry.

stand To hear, to hear my sto - ry.

stand To hear, to hear my sto - ry.

stand To hear, to hear my sto - ry.

While

Tpts.

While the brown ale he quaffed, Loud then the cham - pion laughed,

While ale he quaffed, Loud then the cham - pion laughed,

While the brown ale he quaffed, Loud then the cham - pion laughed,

the brown ale he quaffed, Loud then the cham - pion laughed, While

mf While the brown ale he quaffed, The cham - - pion laughed,
mf While ale he quaffed, The cham - - pion laughed, *mp*
mf While the brown ale he quaffed, The cham - - pion laughed, And
the brown ale he quaffed, The cham - - pion laughed,

mp And as the wind-gusts waft The sea - - foam bright - - ly,
mp And as the wind-gusts waft The sea - - foam bright - - ly, *mp*
as the wind-gusts waft The sea - - foam bright - - ly, And
mp As the wind-gusts waft The sea - - foam bright - - ly,

mp And as the wind-gusts waft The sea - - foam bright-ly.
mp And as the wind-gusts waft The sea - - foam bright-ly.
as the wind-gusts waft The sea - - foam bright-ly.
mp As the wind-gusts waft The sea - - foam bright-ly.

So the loud laugh of scorn,
 So the loud laugh of scorn,
 So the loud laugh of scorn,
 So the loud laugh of scorn, the laugh of scorn, — Out of those

Out of those lips un-shorn, From the deep
 Out of those lips un-shorn, From the deep
 Out of those lips un-shorn, From the deep
 lips un-shorn, those lips un-shorn, From the deep

drink-ing - horn — Blew the foam — light - ly, Blew the foam —
 drink-ing - horn — Blew the foam — light - ly, Blew the foam —
 drink-ing - horn — Blew the foam — light - ly, Blew the foam —
 drink-ing - horn — Blew the foam — light - ly, Blew the foam —

Fag. Trom.

light - ly, light - ly.

light - ly, light - ly.

light - ly, light - ly.

light - ly, light - ly.

cresc.

Fig.C.B.

Bright! Bright! Bright in her father's hall,

Bright! Bright! Bright in her father's hall,

Bright! Bright! Bright in her father's hall,

Bright! Bright! Bright in her father's hall,

sempre marc.

Trom. Tuba.

Shields gleamed, shields gleamed up-on the wall,

Shields gleamed, shields gleamed up-on the wall,

Shields gleamed, shields gleamed up-on the wall,

Shields gleamed, shields gleamed up-on the wall,

f Loud sang the min - strels, sang the min-strels all, Chaunt - ing his

f Loud sang the
 Loud sang the
 glo - ry, chaunt - ing his glo - ry, Loud sang the
 glo - ry, chaunt - ing his glo - ry, Loud sang the

ff min - strels, sang the min-strels all,
 min - strels, sang the min-strels all,
 min - strels, sang the min-strels all,
 min - strels, sang the min-strels all,

Chaunt - ing, chaunt - ing his - glo - ry; Bright in her fa - ther's

Chaunt - ing, chaunt - ing his - glo - ry;

Chaunt - ing, chaunt - ing his - glo - ry; Bright in her

Chaunt - ing, chaunt - ing his - glo - ry;

hall, bright in her fa - ther's hall, her fa - ther's hall, Loud sang the

her fa - ther's hall, her fa - ther's hall,

fa - ther's hall, her fa - ther's hall, her fa - ther's hall, Loud sang the

her fa - ther's hall, her fa - ther's hall,

min-strels all, loud sang, loud sang the min-strels all,

loud sang, loud sang the min-strels all,

min-strels all, loud sang, loud sang the min-strels all,

loud sang, loud sang the min-strels all,

Wood.

ff Chaunt - - ing his glo - - ry, —

ff Chaunt - - ing his glo - - ry, —

ff Chaunt - - ing his glo - - ry, —

ff Chaunt - - ing his glo - - ry, —

ff Tutti.

Wood.

Chaunt - - ing his glo - - ry, — Loud sang the min-strels all,

Chaunt - - ing his glo - - ry, — Loud sang the min-strels all,

Chaunt - - ing his glo - - ry, — Loud sang the min-strels all,

Chaunt - - ing his glo - - ry, — Loud sang the min-strels all, —

Tutti.

Trom.

Chaunt - - - ing his glo - - - ry, — Loud sang the

Chaunt - - - ing his glo - - - ry, — Loud sang the

Chaunt - - - ing his glo - - - ry, — Loud sang the

Chaunt - - - ing his glo - - - ry, — Loud sang the

cresc.

min - strels all, Chaunt - ing his glo - - - ry, When of old

min - strels all, Chaunt - ing his glo - - - ry, When of old

min - strels all, Chaunt - ing his glo - - - ry, When of old

min - strels all, Chaunt - ing his glo - - - ry, When of old

Fl. Cl. Fg.

Str. pizz.

Hil - de - brand I asked her hand, Mute did the min - strels
 Hil - de - brand I asked her hand, Mute did the min - strels
 Hil - de - brand I asked her hand, Mute did the min - strels
 Hil - de - brand I asked her hand, Mute did the min - strels

ca -

stand To hear my sto - - - ry. lan - - - do

pp ppp

stand To hear my sto - - - ry. pp ppp

stand To hear my sto - - - ry. pp ppp

stand To hear my sto - - - ry. pp ppp

ad lib.

Nº 7. Air for Baritone.

Allegro vivace.

Pianoforte. *p* *pp* *p*

Cl. Cor. Cello. Str.

Fl. *pp*

cresc.

f

Allegro moderato.

rall. *f* $\text{♩} = 126$

rw. * *rw.* *

rw. * *rw.* * *rw.* * *sempre rw.*



$\text{♩} = 112$ *Andante con moto.*

p Viol. Ob.

Allegro moderato. a tempo.

rall. $\text{♩} = 126$

Allegro moderato.

pp rall. a tempo.

For she was a Prin - ce's child, I but a

Vi - king wild, And though she blushed and smiled, I was dis - card - ed!

The musical score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "She was a Prin - ce's child, — And though — she". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

blushed, she blushed and smiled, I was dis - card -

Presto, ma non troppo. Recit. (Langsamer.) Presto. Recit.

ed! Should not the dove so white Fol - low the

Presto, ma non troppo. Recit. Presto. Recit.

mf str. *f* *p* *mf*

ten.

d = 92

Presto.

seamew's flight, Should not the dove so white, Fol - low the sea - mew's flight,

Presto.

p *p* *f* *cresc.*

f
Why did they leave that night her nest unguard - ed?

Why did they leave that night her nest un-guarded,

her nest un - guard - - ed, her nest, her

nest un - - guard - - - ed? For

she was a Prin - - - ce's child, I but a Vi - king wild, And
Allegro moderato.

Tutti.

though _ she blushed _ and smiled _ I was dis - card - ed!

should not the dove — so white fol - low the sea - mew's flight, O

Più animato.

why ~~did they leave~~ her nest un - guard -

Più animato.

 $\mathcal{S}\mathcal{F}$

f stacc.

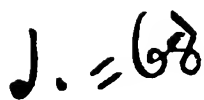
f Leave her nest un - guard - - -

ed, *ff* leave her nest un - guard - - -

ff ed, her nest un - guard-ed, un - guard - - ed?

stacc.

mf *segue*



Nº 8. Chorus.

Allegretto, molto moderato.

Soprano.

Alto.

Tenor.

Bass.

Pianoforte.

Allegretto, molto moderato.

Fl. & Cl. & Ob.

Cor. & Fg.

Str. pizz.

pp vl.

Str.

mf

Scarce had I put — to sea, — Bear - ing the maid with

me, Fair - est of all was she — A -

mf Alto Cho.

Scarce had I put — to

mong — the Norse - - men!

Fl.
Ob.

sea, Bear - ing the maid with me,

Scarce had I put — to sea, — Bear - ing the maid with

Fair - est of all was she A - mong the Norse - - men,

me, Fair - est of all was she A - mong the Norse - - men,

mf When on the white sea-strand, Way - ing his arm - ed

mf When on the white sea - strand, Way - ing his arm - ed hand,

mf When on the white sea - strand, Way - ing his arm - ed hand,

hand, Saw we old Hil - - de - braud, With twen - - ty

Saw we old Hil - - de - braud, With twen - ty horse - -

With twen - - ty horse - -

When on the white sea - strand,
 horse - - men,
 men,
 When on the white sea - strand,
 When on the white sea -

Fls.
Cl.

Wav - ing his arm - ed hand,
 strand,
 Wav - ing his arm - ed hand,
 strand,
 Saw we old Hil - - de -
 Saw we old Hil - - de - brand,
 Saw we old
 Hil - - de - brand,
cresc.

Cl.

brand With twen - ty horse - men.
 With twen - ty horse - - - men.
 Hil - de - brand with twen - ty horse - men.
 With twen - - ty horse - men.
accel.

Allegro vivace.

J. = 100

Then launched they to the

Then launched they to the

Allegro vivace.

vi. *Fg. C. B.* *Wind.* *Timp.*

blast, _____

Bent like a reed each

blast, _____

Bent like a reed each

Yet we were gain - ing fast, _____

mast, _____

Yet we were gain - ing fast, _____

mast, _____

When the wind failed us;

ff Tutti.

And with a sud-den flaw

And with a sud-den flaw
Cl. Fg.

And with a sud-den flaw Came round the skaw,

Came round the dus-ty skaw,

And with a sud-den flaw Came round the skaw,

Came round the dus-ty skaw,

Fl. VI.

So that our foe we saw

So that our foe we saw Laugh as he hailed us.

So that our foe we saw

So that our foe we saw Laugh as he hailed us.

FL.VI.

Laugh as he hailed us,

Laugh as he hailed us,

Ob.

Picc. & Fl.

And as to

And as to

Trom. > > > >

Fag. C.B.

fff

Mid - ships with i - ron keel, Struck we her ribs of steel, Down, —

Mid - ships with i - ron keel, Struck we her ribs of steel, Down, —

Mid - ships with i - ron keel, Struck we her ribs of steel, Down, —

Mid - ships with i - ron keel, Struck we her ribs of steel, Down, —

fff

Trom. B. T.

down her black hulk did reel Through, — through the black

down her black hulk did reel Through, — through the black

down her black hulk did reel Through, — through the black

down her black hulk did reel Through, — through the black

ff

wa - - - - - ter!

ff

wa - - - - - ter!

ff

wa - - - - - ter!

ff

wa - - - - - ter!

f
As with his wings as-slant Sails the fierce co-mo-rant,
Seek-ing some rock-y haunt

f
As with his wings as-slant Sails the fierce co-mo-rant,
Seek-ing some rock-y haunt

Oh.
Cor.

So toward the o-pen main, Beat-en to sea a-gain,
With his prey la-den,

So toward the o-pen main, Beat-en to sea a-gain,
With his prey la-den,

ff
Through the wild hur-ri-cane Bore I the mai-den.
Through the wild hur-ri-cane Bore I the mai-den.
Through the wild hur-ri-cane Bore I the mai-den.
Through the wild hur-ri-cane Bore I the mai-den.

$$J = 100$$

Molto moderato. (Tempo I.)

Allegro vivace.

VI

p *f*

ff Tutti.

Ob. Cl. Fg.

Tempo I.

Wind.

Fl. VI.

Cor.

Violin and Viola musical score, measures 1-4. The key signature is one sharp (F#). The Violin part (top staff) begins with a treble clef and a key signature of one sharp. The Viola part (bottom staff) begins with a bass clef and a key signature of one sharp. The score includes a double bar line after measure 2, a repeat sign after measure 3, and a final measure with a double bar line. The text "Violins." and "Cello & C.B." are written below the staves.

Three weeks we west-ward bore, _____

And when the storm was o'er, Cloud-like we saw the shore _____

mf

Three weeks we west-ward bore,

Stretch-ing to lee - - ward;

Three weeks we west-ward

Fl. Ob.

And when the storm was o'er,

Cloud-like we saw the shore

bore,

And when the storm was o'er,

Cloud-like we saw the shore

mp

Stretch - ing to lee - - - ward;

There for my la - dy's

Stretch - ing to lee - - - ward;

There for my la - dy's

Ob.

p dolce

Cor.

bow - - er Built I the loft - y tower, Which to this ve - ry

bow - - er Built I the loft - y tower, Which to this ve - ry

mp There for my la - dy's bow - - er Built I the loft - y tower,

mp There for my la - dy's bow - - er Built I the loft - y tower,

Fg.

hour Stands look-ing sea - ward, There for my la - dy's bow - - er

hour Stands look-ing sea - ward, There for my la - dy's bow - - er

Which to this ve - ry hour Stands look-ing sea-ward, There for my la - dy's

Which to this ve - ry hour Stands look-ing sea-ward, There for my la - dy's

Fis.

Built I the loft - y tower, Which to this ve - ry hour stands look-ing

Built I the loft - y tower, Which to this ve - ry hour stands look-ing

bow - - er Built I the loft - y tower, Which to this ve - ry hour stands

bow - - er Built I the loft - y tower, Which to this ve - ry hour stands

sea - ward; There for my la - dy's bower

sea - ward; There for my la - dy's bower

look - ing sea - ward; There for my la - dy's bower

look - ing sea - ward; There for my la - dy's bower

Str.

p *ad lib.*

Cor. Fg.

Built I the loft - y tower, Which to this ve - - ry hour

Built I the loft - y tower, Which to this ve - - ry hour

Built I the loft - y tower, Which to this ve - - ry hour

Built I the loft - y tower,

Vl. pizz.

pp (Wind sustain.)

Stands look - ing sea - - - ward.

Stands look - ing sea - - - ward.

Stands look - ing sea - - - ward.

Stands look - ing sea - - - ward.

CL.

Fl. Ob.

Ob.

Cor.

Fg.

Nº 9. Romance.

Larghetto.

♩ = 68

Tenor.

Piano.

Cor. 1., 2.

p Cor. 3., 4.

Tempo I.

cresc. -

There lived we ma - ny, — ma - ny — years; Time, time — dried the —

f *3* *3* *3* *3*

mai - den's tears, — She had for-got, for got her fears,

Fl. Ob. Cl.

f *con espress.*

she had forgot her fears; Shewas a moth - er.

Cor. *dim.* *3* *3*

There lived we ma - ny, — ma - ny — years; — Time, time, dried the —

VI. *p* Wind. *cresc.*

f *p*

mai - den's tears; — She had for-got, for - got her fears,

p

con espress.

she had forgot her fears; She was a moth - er, she was a moth -

mf *dim.*

er. She had forgot her fears;

p

Cor.

p

Fg.

Poco animato, con tranquillità.

She was a moth - er -

54

sempre legato

Str. (with mutes.)

pp

And.

Death

sotto voce

R.H.

closed, Death closed her mild blue eyes,

Un - der that tower, _____ un - der that tower she

lies; Death _____ closed, _____ Death closed her mild blue

Cor.

eyes, Un - der that tower, _____

mf Fl. Ob.

cresc.

un - der that tower she _____ lies; Ne'er shall the

Str.

Tuba.

cresc. sun a - rise, Ne'er shall the sun a - rise,

On such an - oth - er, on such an -

Vl.

Trom. sustain.

f

oth - er! Ne'er shall, ne'er shall the

cresc.

f

cresc.

sun a - rise On such, on — such an - oth - er!

f

rall.

rall.

Str. *pp*

Tempo primo.

There lived we ma - ny, ma - ny — years; Time dried the mai - den's the

p

cresc.

pp

cresc.

f mai - den's tears; — She had for-got, *p* for - got her fears,

Wood.

f *dim.* *p*

mf con espress.

she had for-got her fears, she was a moth - er, she was a moth -

f *mf* *dim.*

er. Death closed her mild blue eyes,

Cor.

p

Un - - der that tower she lies; Ne'er shall the sun, Ne'er shall the

Wind. *cresc.*

Trom.

sun — a — rise On such an — oth — er!

Cor.

Fig.

dolce 3 Ne'er shall the sun a — rise, Ne'er shall the sun, Ne'er shall the

Wind.

cresc.

sun — a — rise On such — an oth —

Tutti.

On such an oth —

ossia :

er!

er! On such an — oth *Portamento* — er!

Ob., Cor.

pp *ppp*

♩ = 154

Nº 10. Solo and Chorus.

Allegro con moto.

Piano. *pp*

Timp.

Vio.

cresc.

f Wind sustain.

Fl. Vio.

ff Tutti.

Trom., B.T.

ff

Andante maestoso.
Solo, Soprano.

Recit.

$\text{♩} = 126$

Still grew my ho-som then, Still as a

Str. *mf cresc.* Cl. *pp* Str. *f* Fig.

a tempo

stagnant fen! Hate - ful to me were men, The

a tempo *cresc.* *f* Wind.

Allegro con moto.

sun - light — hate - ful!

ff Tutti.

Brass. *ff*

Presto, ma non troppo.

J. = 7 =

p In the vast

Vio.

f *dim.* *p*

Trom.

for - est here, In the for - est

cresc.

here, — Fl., Vio. Clad, clad in my war - like gear,

mf *cresc.*

Clad, clad in my war - like gear, — In the

vast — for - est here, — Clad in my

Solo.

war - like gear, *ff*

CHORUS

S. *ff* Fell I up -

A. *ff* Fell I up -

T. *ff* Fell I up -

B. *ff* Fell I up -

Tpts.

ff Tutti

on my spear, *ff* Fell I up - on my

on my spear, *ff* Fell I up - on my

ff Fell I up - on my spear,

0 death was

spear,

spear, *ff*

Fell up - on my spear,

ff

grate - - ful! O death was grate - - ful!

ff

O death was grate - - ful!

ff

O death was grate - - ful!

ff

O death was grate - - ful!

O death was grate - - ful, death was

O death was grate - - ful, death was

O death was grate - - ful, death was

In the vast for - est here,

grate - - ful!

grate - - ful!

grate - - ful!

p

In the for - est here, — Clad,

mf

cresc.

clad in my war - like gear, Clad, clad in my

cresc.

war - like gear, — In the vast for - est

cresc.

here, Clad In my war - like

gear, — *ff*

Fell I up - on my spear,

Fell I up - on my spear, *ff*

Fell

Musical score for a vocal and piano piece, page 103. The score is in G major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Fell I up - on my spear, I up - - - on my spear, O death was grate - - - ful, O death was grate - - - ful! O death was grate - - - ful! O death was grate - - - ful!"

The score is written for voice and piano. The vocal line is in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "Fell I up - on my spear, I up - - - on my spear, O death was grate - - - ful, O death was grate - - - ful! O death was grate - - - ful! O death was grate - - - ful!"

The score is written for voice and piano. The vocal line is in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "Fell I up - on my spear, I up - - - on my spear, O death was grate - - - ful, O death was grate - - - ful! O death was grate - - - ful! O death was grate - - - ful!"

death, O death was grate - - - ful!

death, O death was grate - - - ful!

death, O death was grate - - - ful!

cresc.

The first three staves are for voices (Soprano, Alto, Bass) and the fourth is for piano. The lyrics are "death, O death was grate - - - ful!". The piano part features a crescendo marked "cresc.".

$\text{♩} = 154$

Allegro con moto.

The piano accompaniment consists of four staves. The first two staves are for the right and left hands, and the last two are for the right and left hands. The tempo is marked "Allegro con moto." and the time signature is 4/4. The key signature is B-flat major (two flats). The piano part features a strong rhythmic pattern with many chords and a crescendo marked "cresc.".

$J. = 160$

Allegro appassionato.

Sop. Solo.

Thus, — seam'd — with ma - ny scars, — Burst - ing, burst - ing these

cresc.

p

cresc.

pris - on bars, — Up — to — its na - tive stars My

f

soul, my soul as - cend - - ed; — Thus, with

p

Ob.
Fag.

p

ma - ny scars, — Burst - ing these pris - on bars, —

cresc.

ff

Up — to — its na - tive stars My soul, — my — soul as - cend - ed;

cresc.

Ten. *mf*

Cho. Thus, — seam'd — with ma — ny scars, — Burst — ing, burst — ing these

Bass. *mf*

Burst — ing, burst — ing these

Str. *mf* Fag.

Cor.

Sopr. Cho. *mf*

Up — to — its na — tive stars, My — soul, — my

Alto. Cho. *f*

My — soul, — my

pris — on bars.

pris — on bars.

Cl. *cresc.*

soul as — cen — — — ed.

soul as — cen — — — ed.

Str. Tutti. *ff*

Sop. Solo.

Thus, seam'd with ma - ny scars,

Cho. Thus, seam'd with ma - ny scars,

L'istesso tempo.

Trom. Str. Wind. *f* *p*

Burst - ing these pris - on - bars,

Burst - ing these pris - on bars,

Burst - ing these pris - on bars,

Up — to its na - tive stars,

Up — to its na - tive stars,

Up — to its na - tive stars,

ff *My soul, my soul — as — cend — ed.*

Sopr. My soul as — cend — ed, my soul as —

Alto. My soul as — cend — ed, my soul as —

Ten. My soul as — cend — ed, my soul as —

Bass. My soul as — cend — ed.

CHORUS.

f *p* *dim.*

cend — ed.

cend — ed.

mf There from the flowing bowl Deep drinks the warrior's soul, the warrior's soul, —

mf There from the flowing bowl Deep drinks the warrior's soul, the warrior's soul,

pp *p* Harps.

Ten. There from the bowl Deep drinks the soul, Skoal! to the North-land! Skoal!

Bass. There from the bowl Deep drinks the soul, Skoal! to the North, Skoal! to the North-land!

Alto. *f* There from the flow-ing bowl Deep drinks the

Ten. *f* There from the bowl Deep drinks the

Bass. *f* There from the bowl Deep drinks the

Skoal! *f* There from the bowl Deep

Tutti. *f marc.* Hps.

warrior's soul, the warrior's soul, — There from the bowl — Deep drinks the soul, —

warrior's soul, the warrior's, the war-rior's soul, There from the bowl Deep drinks the

drinks the warrior's soul, the war-rior's soul, There from the bowl drinks the

Skoal! to the North-land! Skoal!

war-rior's soul, Skoal! to the North-land! Skoal!

war-rior, Skoal! to the North-land! Skoal!

Tutti. *f marc.*

There from the flow - ing bowl Deep drinks the war - rior's soul, the

There from the bowl Deep drinks the war - rior's soul, the

There from the bowl Deep drinks the soul, Deep

Fls. Obs.

There from the bowl Deep

war - rior's soul, There from the bowl Deep drinks the soul, Skoal! to the North - land!

war - rior's soul, There from the bowl Deep drinks the war - rior's soul,

drinks the war - rior's soul, There from the bowl Deep drinks the

drinks the war - rior's soul, Skoal! to the North - land!

Skoal!

Skoal! to the North - land! Skoal!

soul, Skoal! to the Northland! Skoal!

to the North - land! Skoal! to the Northland!

2575

Sop. Solo.

Thus, — seauld — with ma — ny sears, — Burst — ing, burst — ing these

pris — on bars, — Up — to — its na — tive stars My

soul, my soul as — cend — ed, — Thus, with

ma — ny sears, — Burst — ing these pris — on bars, —

cresc. *ff*

Up to its na-tive stars My soul as-cend-ed, My

cresc.

L'istesso tempo.

soul as-cend-

L'istesso tempo. *8.*

cresc.

$\text{♩} = 176$ *Più Allegro.*

ed.

ff

There from the flow-ing bowl Deep drinks the war-rior's soul, the war-rior's soul,

ff

There from the flow-ing bowl Deep drinks the war-rior's soul, the war-rior's soul,

ff

There from the flow-ing bowl Deep drinks the war-rior's soul, the war-rior's soul,

ff

There from the flow-ing bowl Deep drinks the war-rior's soul, the war-rior's soul,

Più Allegro.

ff sempre stacc.

cresc.

There from the bowl Deep drinks the soul, Skoal! to the Northland! Skoal! to the Northland!

cresc.

There from the bowl Deep drinks the soul, Skoal! to the Northland! Skoal! to the Northland!

cresc.

There from the bowl Deep drinks the soul, Skoal! to the Northland! Skoal! to the Northland!

cresc.

There from the bowl Deep drinks the soul; Skoal! to the Northland! Skoal! to the Northland!

ff

Skoal! Skoal! to the North-land! to the North - - land!

ff

Skoal! Skoal! to the North-land! to the North - - land!

ff

Skoal! Skoal! to the North-land! to the North - - land!

ff

Skoal! Skoal! to the North-land! to the North - - land!

rall.

Cor

♩ = 60

Largo.
Solo.

Presto

There drinks the warrior Skoal! to the North - - - land!

There from the flowing

There from the flowing

There from the flowing

There from the flowing

There from the flowing

Largo.

Presto.

p Wind.

ff Tutti.

ff

ff

Skoal! - - - drinks - - - the war - - rior's soul, Skoal! - - -

howl, Drinks the warrior's soul, the warrior's soul, to the Northland! Skoal!

howl, Drinks the warrior's soul, the warrior's soul, to the Northland! Skoal!

howl, Drinks the warrior's soul, the warrior's soul, to the Northland! Skoal!

howl, Drinks the warrior's soul, the warrior's soul, to the Northland! Skoal!

ff

ff

to the North-land! Skoal!

to the North-land! to the North-land!

to the North-land! to the North-land!

to the North-land! to the North-land!

to the North-land! to the North-land!

ff

Alla Stretta.

ff

accelerando

Brass.

ff

p

ff